in rivalry. Of the stained glass at St. Vincent de Paul, it was impossible to speak too highly; it was better than any old glass he had ever seen, combining the ancient effect with really good art. The stained glass at St. Denis was detestable. The speaker then described the monument for the Orleans family, recently erected at Dreux, in Normandy, of which we gave an engraving in THE BUILDER, in June last.* It was originally of Italian character, and was afterwards made Gothic,—and although the details were bad, and the connection of the two styles not made artistically, the general effect was good. The execution of the sculptured decorations was beautiful; it was in this respect the French far excelled us.

Mr. E. Trotman then read a very able paper on the *economical* application of Gothic architecture to modern domestic purposes, illustrated by a large number of sketches. No one, he said, had yet fully urged the proposition included in the title of his paper. A few years ago the Gothic style was looked at as too expensive even for churches; he felt satisfied the more closely it was studied, down to the time of Wolsey's fall, the more clearly its economical application would become evident. He did not mean what he would term "Watering-place Gothic," of gables, pinnacles, crockets, and decorations without meaning or purpose, but the actual architecture of our Gothic progenitors. He justly reprobated many of the Gothic buildings of a few years ago, especially some of the colleges, where the back and front, the outside and the in, were perfectly dissimilar, simply a Gothic facing being thrown on. The negligence, if not ignorance apparent, shewed that the architect had not thought with a gothicised feeling. All should be in the same spirit, even to the garrets and cellars. In the buildings of the period imitated, the same feeling was apparent in the palace and the cottage. For domestic architecture, he would not look for earlier models than works of the late perpendicular period; and these were not understood as they ought to be,—as regarded construction, character, and ornament. He would point them out for study. The progress of decay and the ravages of fire were fast diminishing our authorities, and no time should be lost in obtaining memorials of those that remain. All seemed to think in imitating Gothic works that much ornament should be used: parts were broken up merely to produce an effect, and the greatest pains taken to appear irregular. If we compared such modern gewgaws with an old English cottage, the difference was striking. The pitch of the roof determined the form of the gables; superabundance of wood produced the half-timbered houses; one story overhung the lower in wooden constructions as protection, and throughout, picturesqueness was guided by common sense. For every-day practice the desideratum was, cheap details. Some architects had taken their notions from *church* details; he himself had done so, but would then recant and retrace his steps.

Beginning with doors,—they did not require to be arched headed; even in chancel screens they were often square headed, indeed usually so. In some, there was no other moulding than a champher down the outer edge. At the main external entrances, however, he had never found square heads. In modern windows, we always looked for stone mullions; but in ancient examples, of about 1500, plain lights with deal uprights were general. Where stone was scarce, moulded bricks were often used; the Rye-house, near Hoddesdon, gave examples. In copings, cheapness and good effect were constantly combined. He then proceeded to illustrate internal fittings, and concluded his paper by urging the importance of secondary matters in building, which are too often disregarded.

The Chairman, in conveying the deserved thanks of the meeting to Mr. Trotman, said, the results of the investigation that had been brought before them shewed the good sense of our ancestors. Nothing was done without a good reason; all decoration grew out of construction. It was difficult now to adapt ancient forms to modern usages. It was no longer sufficient to copy merely, we must *think* in the style adopted. With reference to the necessity for making things seem to be what they are, the Chairman expressed an opinion, that if the ornamental gothic tower, at the Croydon Atmospheric Railway, had been made to look like a chimney, as it was, the effect would have been better.

Mr. Donaldson followed with his usual pleasantness, and urged, that if every member would send one example of a door or window, or other detail, easily obtained during their rambles, a valuable collection would be formed. In examining ancient buildings, even of the simplest class, it was impossible to avoid noticing the extremely good taste, without affectation, that prevailed; in modern times, the converse was often the case. He was satisfied that good taste depended on good sense.

The meeting was then adjourned till the 17th inst.

* See page 278 *ante*.

THE PRESENT STATE OF THE ART-MUSEUM OF NAPLES.

THIS Museum surpasses, in many of its departments, the great expectations entertained of it. The collection of large works in bronze fills a whole gallery, while other museums are satisfied if they possess single specimens of that magnitude. The dancing Faun, the sitting Mercury, the two youths reclined forwards, and who have been taken for discthrowers, but are surely wrestlers, in the very attitude of the beginning contest; the four so-called Herculanum maidens, shew what antiquity could accomplish in this its manliest and most noble branch of art—real *Plastic*. A short time ago, the collection was enriched by a Venus found at *Nocera*; about half natural size, dressed, up to the hips, arrangeing her hair with one hand, while the other held, undoubtedly, a glass. She surpasses in correctness and gracefulness of form, and sweetness of expression, every thing else in this, albeit richest collection. The smaller bronzes are endlessly rich in ancient utensils, less so in figures.

The collection of marbles contains, amongst a great completeness of specimens, about twenty, which can doubtless, range amongst the works of first rank—the very ancient combating—Diana, with traces of red painting in the drapery and gilding in the tresses; the combating Pallas in a more advanced, but still *archaic* style; a group, hitherto supposed that of Orestes and Electra, but perhaps representing Venus and Mars, in which from out of the compactness of limb of *primordial* art, the already *complete perfection* of Plastic is piercing. Then follows the wonderful figure of the Venus of Capua, a later copy of that of Melos, of the same beauty, but more finely worked than the latter—spoiled as to effect, however, by the Amor made of Paris-plaster, which, instead of the Mars, properly belonging to her, has been placed by her side; an incomparable Torso of a Bacchus; a Minerva, the finest we have ever seen;* the Faun who carries a Bacchus-lad on his shoulders; a Venus formed after that of Knidos, almost equalling that of Medicis; the lad encompassed and carried by a dolphin; the group of Pan and the young Satyr, whom he teaches to play the flute†—the latter, in the cabinet o reservato (the reserved room). Then follow the *relievos* of Orpheus and Eurydice, of Paris and Helen, and the three famous works of the Farnese collection,—Flora, Hercules, and the group of Dirce. This *élite* also has been of late enriched by a new acquisition. It represents a Nereide sitting on a sea monster, found at Puzzuoli—the figure is of extreme gracefulness and fineness of form. It has most probably belonged to an array of Nereides, which were represented carrying the arms of Achilles—a representation recurring on several other relievos, which exhibit a figure quite resembling the above. According to those relievos, she ought to be restored with her hand holding up the helmet of Achilles, which is here broken off.

The collection of terracottas was found much under our expectation, as far as figures are concerned, and most of the delicate things may have been dispersed. The intaglios, on the other hand, have been surprisingly enriched by the *Cameos* of the Farnese collection. It is here also, where is to be seen that great famous cup of one piece of sardonyx, on the outer side of which the head of Medusa, on the inner a hitherto not quite explained scene are engraven—still, we think, that it symbolizes the occupation of Egypt by Alexander the Great. The diameter of this splendid show-piece is a full span, and nearly two inches deep. A few years back a vase of blue glass and white encausted figures‡ was added, from Pompeii, which represents a very pleasing Bacchic scene of a vintage, and a repast of *Amorines*—the delicacy of execution, however, is inferior.

In the collection of modern plastic works, we were surprised by a specimen of the greatest importance of Michael Angelo. It is a bust of Pope Paul III., of exceedingly spirited character and life-full execution—from whose form bursts forth the comprehensive, deep-minded, and at the same time subtle and cunning character of this commanding *senile*. The worth of the bust is still increased by the pontifical garment, which descends on the neck and shoulders, ornamented by allegoric relievos, representing the achievements of the Pope in church and politics, and which breathe the very mind of M. Angelo—although very aged at that period. We shall not dilate on the treasures of the Picture Gallery, which, besides an array of real art-specimens, paintings of Gian Bellini, Pietro Perugino, Raphael, Correggio, and Titian—contains also the masters of the old-Neapolitan school, and those subsequently issued from that of the great Urbinite, all in great number and significance of specimens. A Madonna, *marked* as a work of Pietro Perugino, seems to point at Raphael in his period of transition. The Madonna is the true prototype of that represented by him in the Milan *Sposalizio*, and those little figures standing somewhat behind, are entirely in the character of Raphael, as it shewed itself shortly after his leaving the pupilage of Perugino. We like also to mention another Madonna of Raphael, which we found in the Palace of Principe Terranuova. The picture contains, besides the Virgin and the Christ-child, two other lads, John the Baptist and Evangelist, and it belongs to the second Florentine epoch of the great artist. By the complete beauty and suavity of execution, by the colouring, at the same time powerful and beauteous, and that *Raphaelean* hue of expression—the very breath of his noble mind—it may be taken as one of the most striking works of that transition-period of the great master, in which he impressed on his creations the ultimate stamp of beauty and life; when, in fine, he was called to Rome, to execute works of the highest order, and in which he attained the highest attainable by man—the sublime!

[*From German sources.*] J. L——y.

* Our apology for copying this long list of statues is an easy one. Few casts, if any, of these splendid figures are to be found in our national collections, although they ought to be.

† Most of our readers know that the National Gallery possesses a splendid little picture on the same subject, by Poussin.

‡ This seems to be a *pendant* to our Portland vase.

BATHS AND WASH-HOUSES FOR THE LABOURING CLASSES IN ST. PANCRAS.

A NOTICE of the establishment of these baths appeared a short time since in this journal (p. 470, *ante*). The building, which is one story in height, occupies nearly three sides of the square, at the foot of the reservoir of the New River Company, in the Hampstead-road. It stands immediately behind the old blank wall, the entrance being in George-street, Euston-square; and the cost will lie little short of 2,000*l*. The range of buildings is about 12 feet in width, and 300 in extent. The entrance is by a long passage, at the side of which is a committee-room and five vapour baths. The passage leads into a receiving-room. To the left of this are twenty-two compartments for men's baths, each of which may be either cold, warm, or shower, at the option of the bather. The baths are made of slate, with which each room is floored and lined. The rooms are well ventilated by a small conical light, working by pullies and weights. At the end of these will be two swimming-baths, 60 feet by 21 feet, with separate entrances: they will be charged two-pence and six-pence. To the left of the receiving-room are the womens' baths, some of them being fitted up in a superior style. Beyond these, having a distinct door of entrance, without passing through the bath room, is the washing department. This room is divided into compartments by slate parti-

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